

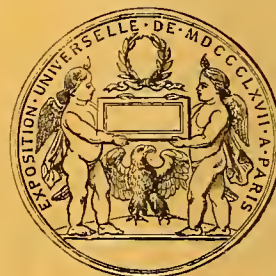


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ILLUSTRATED
CATALOGUE

OF THE

MASON & HAMLIN
ORGAN
Co.



WAREROOMS:

BOSTON: 154 Tremont St.; NEW YORK: 25 Union Square;
CHICAGO: 80 & 82 Adams St.; LONDON: METZLER &
Co.: 37 Gt. Marlborough St.; VIENNA: BERN-
HARD KOHN, 20 Böcker Strasse.

JOHN MOONEY & CO., PRINTERS, N. Y.



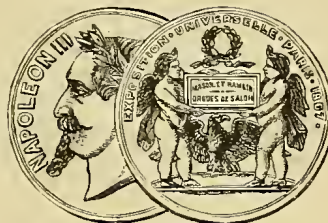


TWO HIGHEST MEDALS AND DIPLOMA OF HONOR



AT VIENNA, 1873

FIRST MEDAL



AT PARIS, 1867,

HIGHEST AWARDS IN AMERICA ALWAYS!

THE MASON & HAMLIN CABINET ORGANS

Are of such universal reputation, not only throughout America, but also in Europe, and are so generally recognized as the STANDARD OF EXCELLENCE among instruments of the class, that few will need any further assurance of their superiority. They have ALWAYS been awarded GOLD or SILVER MEDALS, or other highest recompense, at INDUSTRIAL EXPOSITIONS, IN AMERICA AND EUROPE. At the great VIENNA EXPOSITION, 1873, the most extensive and competent comparison ever made, this Company received the FIRST MEDAL over all competitors, by the concurrence of all the juries, being the only American manufacturers of this class whose instruments were found worthy of any award. At the PARIS EXPOSITION, 1867, they also received the FIRST MEDAL. They have thus always received Highest Medals in competition with European instruments, and they are the only American Organs which have obtained any, even an inferior award, in such competition.

For improvement of this instrument, as shown at the Vienna Exposition, the AUSTRIAN INDUSTRIAL SOCIETY awarded to Mr. EMMONS HAMLIN, of this Company, its GRAND SILVER MEDAL AND DIPLOMA OF HONOR—a distinction won by but five Americans in all. For their improvements, and the demonstrated superiority of their work, they have also repeatedly received GOLD OR SILVER MEDALS, or other Highest Awards from the MASSACHUSETTS CHARITABLE MECHANICS' ASSOCIATION, Boston; FRANKLIN INSTITUTE, Philadelphia; AMERICAN INSTITUTE, New York; MARYLAND INSTITUTE, Baltimore; MECHANICS' INSTITUTE, Cincinnati; UNITED STATES FAIR, Chicago; MECHANICS' FAIR, San Francisco; and at the STATE FAIRS of New York, Pennsylvania, Ohio, Indiana, Iowa, Vermont, Kansas, Rhode Island, Illinois, Georgia, and every other State where Fairs are held.

—♦♦—
Mason & Hamlin Organ Co.,

154 Tremont Street, Boston.

25 Union Square, New York.

80 & 82 Adams Street, bet. State and Dearborn, Chicago.

Metzler & Co., 37 Great Marlborough St., London. | Bernhard Kohn, 20 Bæcker Strasse, Vienna.

A MAJORITY
OF
THE MOST EMINENT MUSICIANS IN AMERICA.
WITH MANY IN EUROPE,
HAVE GIVEN WRITTEN OPINIONS
THAT THE
MASON & HAMLIN CABINET ORGANS
ARE
UNEQUALLED BY ANY OTHERS.

Specimens of such opinions, from many noted names, will be found scattered throughout these pages, and the

TESTIMONY OF ONE THOUSAND

Is published in another pamphlet termed a TESTIMONIAL CIRCULAR, which will be SENT FREE TO ANY ONE DESIRING IT.

The testimony to the superiority of these Organs is

ENTIRELY UNPRECEDENTED

BY THAT EVER GIVEN TO ANY OTHER INSTRUMENTS WHATEVER,

Both as respects the
EMINENCE AND NUMBER OF THOSE WHO TESTIFY
And the
EMPHATIC CHARACTER OF THEIR TESTIMONY.

(See testimony in full in TESTIMONIAL CIRCULAR.)

WARRANT.

Every Organ made by us is warranted to be made in the most skilful and thorough manner, of the best and most perfectly prepared material, and to be, according to its size, capacity, style, and class, the best Instrument which it is practicable, in the present state of the art, to construct.

MASON & HAMLIN ORGAN CO.

MASON & HAMLIN CABINET ORGANS.

So great have been the improvements effected within a few years, in Cabinet Organs, that they have become the most popular of large musical instruments. It is estimated that over thirty thousand of them are sold, annually, in the United States alone. They are adapted to all classes of music, sacred as well as secular; are pleasing alike to those who have most musical cultivation, and those who have least. They vary so widely in appearance, capacity, and cost, that they are adapted to the greatest variety of tastes, uses, and pecuniary means. They have come to be regarded as almost a necessity in churches and Sunday-schools, adding so greatly to the attraction and interest of the services that it would be difficult to find any who, having used one, could be induced to dispense with it. The best musical artists and amateurs regard them as essential for the adequate rendering of chamber and classical music, and at the

Italian Opera they are constantly employed. But they are especially a POPULAR INSTRUMENT, filling what has heretofore been a vacant place in the households of the people at large, from those of the rich, who can indulge in expensive tastes, to those of very moderate means, where economy must be carefully consulted.

The Mason & Hamlin Cabinet Organs are especially durable and not liable to get out of order, will stand the most trying climates, and can be sent any where, ready for use, by ordinary freight routes, without risk. They scarcely ever require tuning; not once where a piano does twenty times. They are easily played upon, so that one with the least musical knowledge or taste will at once derive pleasure from their use. They are elegant as furniture, and in one or other of the great variety of styles will form a chief ornament for any position.

UNEQUALLED IN EXCELLENCE.

The Mason & Hamlin Organs embody the latest and best results of inventive genius and experience in this department, embracing, it is confidently believed, EVERY REALLY VALUABLE IMPROVEMENT yet effected in instruments of the class in this or other countries, and including several of importance which, being patented, are used ONLY in these Organs. They are also the product of peculiar skill and UNEQUALLED FACILITIES FOR MANUFACTURE.

Their superiority is proved by the uniform result of comparisons at Industrial Exhibitions; by the unequivocal testimony of musicians generally, American and European; by extensive demand for them from Europe, notwithstanding the higher prices which must necessarily be obtained for articles manufactured in America; and by the growth of a business which has increased from a small beginning to be the largest of its class in the world. The mass of testimony

which can thus be presented is irresistible; yet the chief reliance of this company is on the intrinsic superiority of their work, which they are sure is greater to-day than it has ever been before, and which must be evident to every competent judge who thoroughly examines and compares. Musicians will find that, in quality and quantity of tone in proportion, variety, convenience for use, and all other excellences, these Organs possess, in an even higher degree than ever before, these merits, which have won for them their pre-eminent reputation. Mechanics will perceive that every instrument, and every part of every one, interior as well as exterior, is made in the most thorough and workmanlike manner, of the best material. Attention is asked to the detailed "RESPECTS IN WHICH MASON & HAMLIN ORGANS EXCEL," on page 4.

CHEAPEST AS WELL AS BEST.

The Mason & Hamlin Organ Co. are enabled to furnish Organs at prices which make them cheapest as well as best, by UNEQUALLED FACILITIES for manufacture; these facilities arising largely out of occasion to manufacture extensively. The demand for the work of this Company is VERY MUCH greater than that for any other instruments of the class in the world. Occasion to manufacture so largely has enabled them to use an amount of ingenious machinery and a division of labor which could not be profitably employed in a business of less extent. By these means not only greater

perfection of workmanship is secured, but also better economy of production. In pursuit of their policy to sell cheapest, they uniformly add to cost of production the least remunerative per cent. profit, and so obtain the fixed selling price, which is printed in their price-lists. They know, therefore, that they are selling as low as can be afforded by the manufacturer having the greatest facilities, and *lower than could be afforded for any other, for instruments so well made, from such material.*

WHERE AND HOW TO PURCHASE.

Any one desiring one of our Organs is advised, if not near to either of our warerooms, to purchase it of an agent, if there is one in his vicinity, as by so doing he will save freight. He should be careful to get a fresh instrument with latest improvements. But when there is no agent convenient, a draft for the price may be enclosed directly to us, with description of the Organ wanted, and especially the *number* designating the style, with directions how to ship. They are so packed that they can be safely sent any where by ordinary freight routes. No charge is made for packing and shipping. When an instrument is thus ordered of us, we take pains

to select the best of the style we have on hand, and *warrant it to give satisfaction to the purchaser.* We usually have on hand instruments made by other makers, which have been taken in part exchange, and can be sold at low prices. Persons having instruments which they desire to exchange should write full descriptions, with name of maker, and length of time the instrument has been in use, and its condition. In many cases we can, from such information, determine its value. Address THE MASON & HAMLIN ORGAN CO., 154 Tremont Street, Boston; or 25 Union Square, New York; or 80 and 82 Adams Street, Chicago.

DESCRIPTIONS OF STYLES.

For prices, see Price-List on separate sheet of colored paper.

THE MASON & HAMLIN ORGAN CO. make FIRST-CLASS WORK ONLY, and would esteem it a calamity to have an inferior Organ leave their factory. Very great variety is offered in size, capacity, style of case, elegance of finish, and ornamentation; but throughout the whole will be found the same careful selection and preparation of material, and conscientious workmanship.

The interior is always of the same, and the very best quality. The Mason & Hamlin *Patented Reed Valves, Sounding, and Tube Boards, Bellows, &c.*, are used in all styles. Other Mason & Hamlin patented improvements, as *Resonant Cases, Automatic Swell, Improved Vox Humana, Octave Coupler, Euphone, Transposing Key-Board, Revolving Fall-Board, &c.*, are in particular styles, as designated.

The cases are of *Solid Black Walnut*, except where otherwise stated, the carpets on the pedals are of superb quality and beautiful patterns, made expressly for these Organs; and every part of the work will be found tasteful in design and masterly in execution.

EXTRA STYLES.—In this Catalogue only such styles are enumerated and described as we are constantly making in large quantities. In addition to these, we are frequently finishing, and offer at our warerooms, various styles in elegant cases up to \$1,000 or \$1,500 each. In their musical capacity these rarely differ from the styles described; but the cases are so constantly varying in fashion, style, design and finish, that it is impracticable to describe them in a catalogue.

ORGANS RENTED WITH PRIVILEGE OF PURCHASE.—We now rent our Organs to parts of the country readily accessible from our warerooms or agencies, on very favorable terms, which are contained in a separate circular, **TERMS OF RENTING, WITH PRIVILEGE OF PURCHASE**, which will be sent free to any one desiring it.

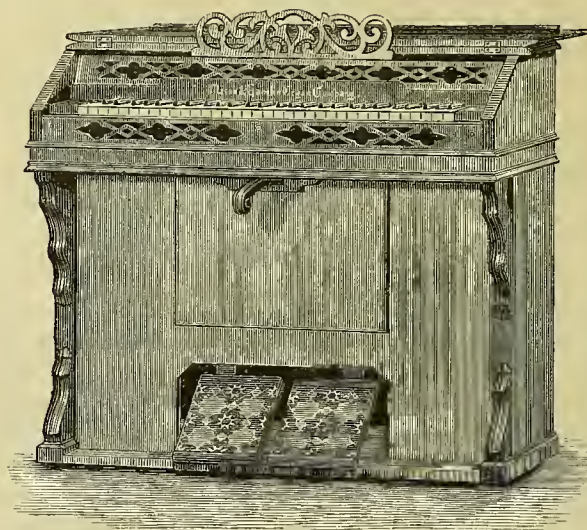
(For FOUR OCTAVE and SINGLE REED Organs, see page 15.)

Style P.—FIVE OCTAVE, DOUBLE REED, WITH KNEE STOP. With two sets of Vibrators throughout; one of four feet pitch; one of eight feet. **Automatic Swell, Self-Adjusting Reed Valves, Improved Bellows, Reed Boards, Reeds, etc.** CASE OF SOLID BLACK WALNUT, plain.

When the Knee Stop is pressed to the *right* as far as it will go, one set of reeds is in use; when pressed to the *left*, both sets are employed. Having the **AUTOMATIC SWELL**, the loudness of the Organ depends upon the rapidity of the blowing. To produce soft tones, blow slowly; to increase, blow more rapidly.

Any gradation, from the softest whisper to the full power of the Organ, can thus be produced by the use of the **KNEE STOP** and manner of blowing, *without removing the hands from the key-board*.

The Mason & Hamlin Double Reed Organs have something like double the power, as well as brilliancy, of those of other makers. This is largely because they are so thoroughly made in every detail, and are of such strong material that no safety-valve is necessary. They use only **CENTRE-PRESSURE VALVES** and strongest reeds, made from thick metal and riveted with iron; in the bellows they use rubber cloth made from new gum, which has double the strength of that usually employed; and in all respects these Organs are made strong enough to resist the strongest pressure. Inferior Organs must be provided with safety-valves to relieve the bellows, reed valves, etc., of that pressure which they are not strong enough to bear.



Style P.

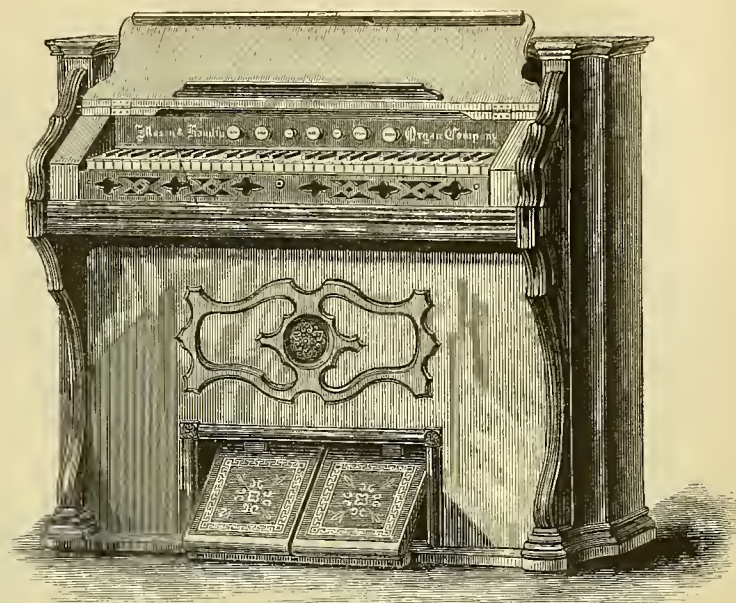
Length, 3 ft. 5 in. Height, 3 ft. 1 in. Depth, 1 ft. 10 in. Weight, 123 lbs.

RESPECTS IN WHICH THE MASON & HAMLIN ORGANS EXCEL.

Superiority of Tone.—Quality of tone is *the chief thing in a musical instrument*; the fundamental excellence; of more value than all others. An instrument which produces tones of an inferior quality **CANNOT BE GOOD**, whatever its other excellences. Though a defective quality may sometimes please at first, from its mere novelty, it will soon become offensive. Unless the tone be pure, smooth, and really good, it cannot continue to please.

It is in this very characteristic—quality of tone—that the superiority of the Mason & Hamlin Cabinet Organs is greatest, and to this excellence more than any other one, they owe their reputation. Because of its importance, it has been in this direction that the efforts for improvement have chiefly been directed. The different character and better quality of tone obtained must be obvious, on sufficient comparison, to every cultivated ear. It comes from pecu-

Style R.—FIVE OCTAVE, DOUBLE REED, IN UPRIGHT RESONANT CASE, FIVE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Tremulant.) With two sets of Vibrators throughout; one of four feet pitch; one of eight feet. TREMULANT AND KNEE SWELL; SELF-ADJUSTING REED VALVES, Improved Bellows, Reeds, Reed Boards, etc. UPRIGHT RESONANT CASE OF SOLID BLACK WALNUT, WITH PROJECTING KEY-BOARD AND SIDE CHAMBERS. (*Exactly resembles Style T in appearance, except that it has also a Knee Swell.*)



Style T.

Length, 3 ft. 11 in. Height, 3 ft. 4 in. Depth, 1 ft. 10 in. Weight, 155 lbs.

Style T.—FIVE OCTAVE, DOUBLE REED, IN UPRIGHT RESONANT CASE, FIVE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Vox Humana.) With two sets of Vibrators throughout; one of four feet pitch; one of eight feet. AUTOMATIC SWELL, VOX HUMANA, Self-Adjusting Reed Valves, Improved Bellows, Reeds, Reed Boards, etc. UPRIGHT RESONANT CASE OF SOLID BLACK WALNUT, WITH PROJECTING KEY-BOARD AND SIDE CHAMBERS.

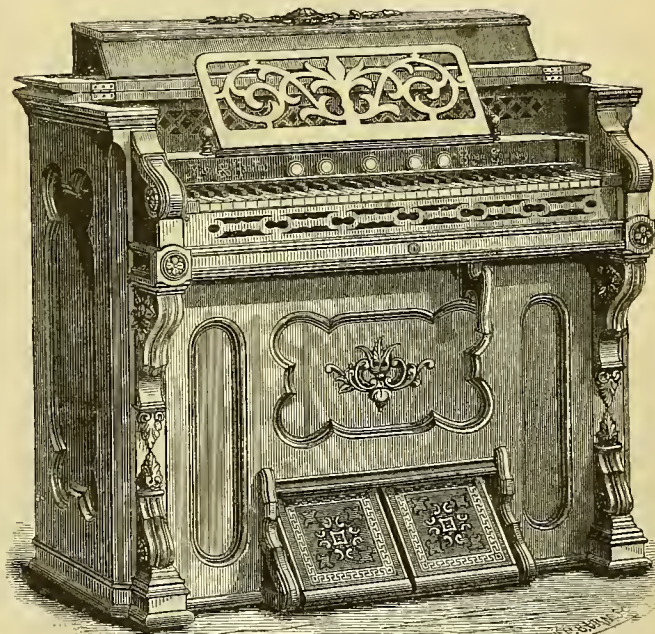
Styles R and T are alike, except that T has the VOX HUMANA and AUTOMATIC SWELL, and R has, in place of them, the TREMULANT and KNEE SWELL. These new UPRIGHT RESONANT CASES are much admired in appearance, and add greatly to the musical excellence of the Organ.

Attention is asked to the beautiful qualities of tone, combined with great power, in all the styles in Resonant Cases.

THEODORE THOMAS, the distinguished Orchestral Conductor, who is probably as widely acquainted with musicians in this country as any one, writes: "Musicians generally regard the Mason & Hamlin Organs as unequalled by any others."

Style F.—FIVE OCTAVE, DOUBLE REED, PROJECTING KEY BOARD. FIVE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Tremulant.) With two sets of Vibrators throughout, one of four feet pitch; one of eight feet. TREMULANT AND KNEE SWELL; Self-Adjusting Reed Valves, and Improved Bellows. HEAVILY paneled front and sides, with CARVED ORNAMENTS, CARVED ANTES,

Style M.—FIVE OCTAVE, THREE SETS REEDS. SIX STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Baritone Solo; 6. Vox Humana.) With two sets of Vibrators throughout, one of four feet pitch, and one of eight feet; two and a half octaves of Vibrators of sixteen feet pitch; KNEE-SWELL; Self-Adjusting Reed Valves; Improved Bellows. HEAVILY paneled front and sides, with CARVED ORNAMENTS, CARVED ANTES, IVORY FRONT STOPS. Is like Style F in appearance, except that it has six stops.



Style F.

Length, 3 ft. 9 in. Height, 3 ft. 3 in. Depth, 2 ft. Weight, 170 lbs.

Among living composers for the organ, not one is more eminent than CHARLES GOUNOD, the very distinguished composer of the opera of Faust, etc. He uses the Mason & Hamlin Organs in his concerts, and in returning one which we had employed in his recent series of concerts in London, wrote thus to the London Agents:

From CHARLES GOUNOD, Author of "Faust," etc.

DEAR MR. METZLER:—Allow me, in thanking you for the organ which you have placed at my disposal for my series of concerts, to express my very favorable opinion on the charm of this instrument, the tones of which, both delicate and full, combine so well with the voice. I do not doubt that the Mason & Hamlin American Organ will be of excellent and valuable use in all vocal or instrumental combinations of moderate limits. Receive, my dear Mr. Metzler, all my compliments.

CH. GOUNOD.

From SAMUEL P. WARREN, Organist of Grace Church, New York.

I HAVE always taken great pleasure in testifying to the merits of Messrs. Mason & Hamlin's Cabinet Organs, which for purity and evenness of tone, as also for elegance of finish and appearance, I consider unrivaled. The recent introduction into them of the so-called Vox Humana stop, a mechanical contrivance, causing when in operation a delightful tremolando, as also a change in the quality of tone, enhances them doubly in my estimation for the still greater variety of effects that may now be produced by the player.

S. P. WARREN.

liar skill in voicing, and the use of patent improvements peculiar to these instruments, and more particularly described elsewhere, as well as from the careful observance of certain intricate conditions in reference to materials and construction, which experience has shown to be essential. Mr. EMMONS HAMLIN, of the Mason & Hamlin Organ Co., was the discoverer of the art of voicing reeds, and has brought it to great perfection; and for this and other improvements was awarded by the AUSTRIAN INDUSTRIAL SOCIETY, at the VIENNA EXPOSITION, its GRAND MEDAL and DIPLOMA OF HONOR. The

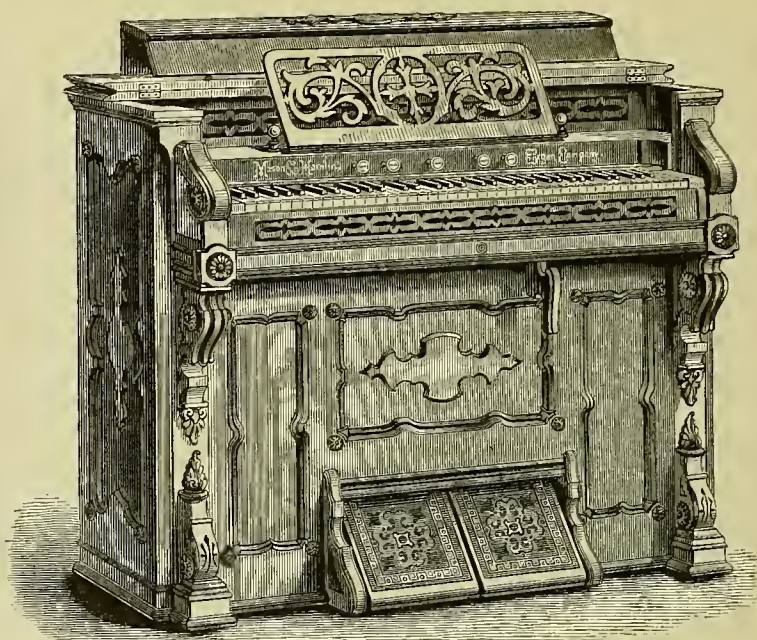
peculiar quality of tone of the Mason & Hamlin Organs is distinguishable from all other instruments of the class, from its more round, full, pipe-like quality.

Power and Volume of Tone.—The same peculiarities which give to these Organs their superior qualities of tone, aid in giving them also their fine power or volume. Purity of tone is essential to substantial power. A tone of poor quality may be heard above and distinct from accompanying voices or instruments; it may "cut through," as it is termed, and appear louder; but there is much

Style L.—SIX OCTAVE, DOUBLE REED, PROJECTING KEY BOARD. FIVE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Tremulant.) With two sets of Vibrators throughout; one of four feet pitch; one of eight feet. TREMULANT and KNEE SWELL; Self-Adjusting Reed Valves, and Improved Bellows. HEAVILY PANELED FRONT AND SIDES, WITH CARVED ORNAMENTS, CARVED ANTES, IVORY FRONTS TO STOPS.

Observe, then, that Mason & Hamlin do not content themselves with asserting roundly that their instruments are recommended as the best by the most eminent musicians; they publish the testimony itself, and it is seen that the opinion of those who are recognized as the best judges is almost unanimous. Did they not publish such testimony, it would be safe to doubt that they had it, for a manufacturer having such an indorsement of his productions is sure to print it. Let it be observed, that these are the professional musicians, the most eminent in the country, whose reputation is at stake in such a matter, and who would by no means give such emphatic evidence, unless very sure of what they affirmed. Were the testimony from one, two, or even a score only, it might be possible to doubt if they were not mistaken, or even if they had not been prejudiced by some personal considerations. But they are numbered by hundreds—are so many that it is fair to say that they include *the great body of the most eminent musicians of the country*, and their testimony is that these instruments are *clearly the best of their class*.—*New York Examiner*.

See this testimony in full in TESTIMONIAL CIRCULAR, sent free to any one desiring it.

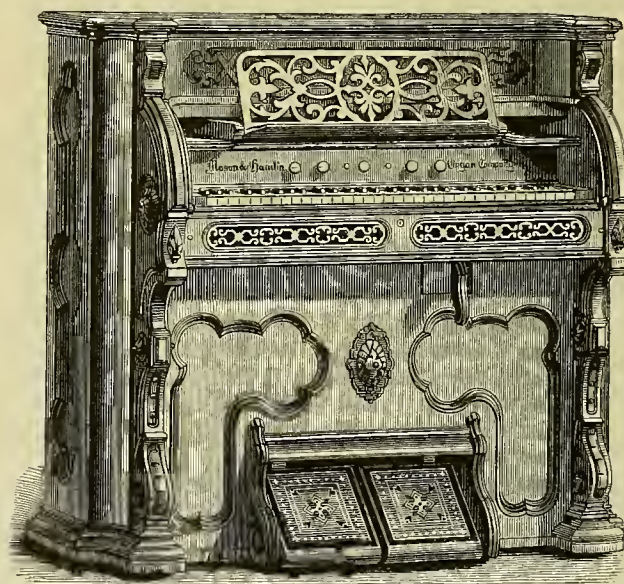


Style L.

Length, 4 ft. 4 in. Height, 3 ft. 4 in. Depth, 2 ft. 1 in. Weight, 200 lbs.

Style No. 73.—*Extra Finish.*—FIVE OCTAVE, DOUBLE REED, UPRIGHT RESONANT. FIVE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Vox Humana.) With two sets Vibrators throughout; one of four feet pitch; one of eight feet. IMPROVED VOX HUMANA, AUTOMATIC SWELL, KNEE SWELL; Self-Adjusting Reed Valves, Improved Bellows, Ivory Fronts to Keys, Clothed Mortises. New style case, UPRIGHT RESONANT, PROJECTING KEY-BOARD, REVOLVING FALL-BOARD, etc. HEAVILY PANELED FRONT AND SIDES, NEW DESIGN, CARVED ANTES.

This is one of the new styles, with the UPRIGHT RESONANT case, highly finished, having very deep and rich panels, of new designs, on front and sides; having also PROJECTING KEY-BOARD and new REVOLVING FALL-BOARD, covering the keys. This cover is raised by a single motion of one hand, and with the least possible friction or trouble, and passes entirely out of sight, except the mere edge. It has no hinges to get out of order or tarnished. When closed, no metal is shown in the Fall-Board, which tends to a rich appearance. The case is an entirely new design, very rich, and much admired. It has also both the KNEE SWELL and AUTOMATIC SWELL, either of which may be used at discretion. As shown in the cut, the KNEE SWELL is in use. If, however, this be folded back against the front of the Organ, it will be held there by a spring, and the AUTOMATIC SWELL will be brought into use.



Style No. 73.

Length, 4 ft. 1 in. Height, 3 ft. 10 in. Depth, 2 ft. Weight, 210 lbs.

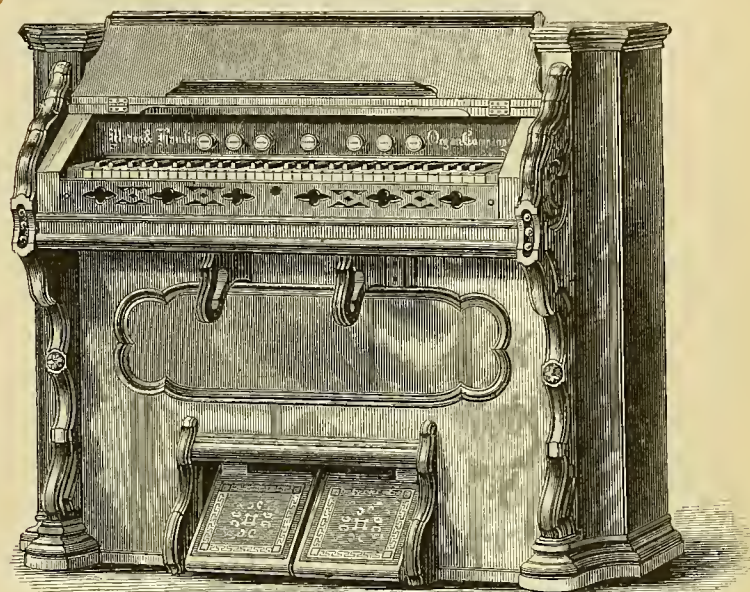
more sustaining power, and real substance and volume, in tones of the best quality, in which the vibration is perfect.

Comparison of the Mason & Hamlin Double Reed Organs with those of inferior make, which must necessarily be provided with safety-valves to prevent more than a moderate pressure on the bellows, valves, etc., will show that the former have *nearly or quite DOUBLE THE POWER of the latter*.

Capacity for Variety of Effect.—This notable characteristic

of these instruments is derived largely from their exclusive employment of several patented inventions, prominent among which are the IMPROVED VOX HUMANA, AUTOMATIC SWELL, and EUPHONE. This varying quality of tone, and capacity to imitate, with more or less success, the good qualities in the tones of a variety of instruments, including not only those of pipe organs, but also of the violin, violoncello, horn, flute, clarinet, etc., is of the highest value. Those who have not heard the Mason & Hamlin Organs having the new

Style S.—FIVE OCTAVE, THREE SETS REEDS, RESONANT CASE, with SUB-BASE and OCTAVE-COUPLER. NINE STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Manual Base; 6. Octave Coupler; 7. Tremulant; 8. Full Organ; 9. Combination Swell. *The last two are Knee Stops.*) With two sets Vibrators throughout, one of four feet pitch, one of eight feet; and one octave of SUB-BASE connected with the Manual, and OCTAVE-COUPLER, giving nearly the effect of four sets of reeds; KNEE-SWELL and TREMLANT; Self Adjusting Reed-Valves; Improved Bellows; UPRIGHT RESONANT CASE; paneled front, carved mouldings and ornaments, with PROJECTING KEY BOARD AND SIDE CHAMBERS, CARVED ANTES, ETC. Coupler connects with octave below.



Style S

Length, 4 ft. 3 in. Height, 3 ft. 7 in. Depth, 2 ft. Weight, 193 lbs.

This is a new style and must be a favorite. It combines great power with much variety, and convenience for use, at a moderate price. The FULL ORGAN stop is operated by the left knee. When pressed to the left, it brings into action all the stops in the organ except the TREMLANT and COMBINATION SWELL. When suffered to return to its ordinary position, all stops are closed, except such as are drawn in the name-board. Thus, if the performer is using one set of reeds, having perhaps DIAPASON and MELODIA drawn in the name board, he can instantly, by pressing the FULL ORGAN stop to the left with his knee, bring on the full organ, without removing his hands from the key-board. By suffering the FULL ORGAN stop to return, he has only DIAPASON and MELODIA in use. The KNEE-SWELL can as easily be opened by the right knee, so that the performer can instantly go from the softest stop, or from any stops, of the organ to its full power, or the reverse, without moving his hands from the instrument.

Having tried the Mason & Hamlin Organs, exhibited at the Universal Exposition here, I consider them the best instruments of their class that have come under my observation. The sweetness of tone and the power of tone are quite surprising, and I recommend them to all true lovers of music.—RUDOLPH WILLMERS, Court Pianist, Composer, &c., Vienna.

VOX HUMANA, combined with the AUTOMATIC SWELL, played by one who has had some experience with it, will hardly realize how much it adds to their capacity for variety, and how finely they are capable of imitating orchestral instruments.

Capacity for Expression.—Instruments of sustained notes, such as pipe and reed organs, have been accused of monotony; incapacity for light and shade producing expression. It has, therefore, been a great object with manufacturers to overcome this objection, and a variety of expedients have been resorted to. The *swell* is, of course, the chief means of producing different degrees of loudness of tone; hence much attention has been given to this, and various modes have been devised of operating it, by the feet, hands, or knees. But all have been more or less lacking in convenience or efficiency. The Mason and Hamlin Cabinet Organs employ exclusively a simple and beautiful device, known and patented as the AUTOMATIC BELLOWS SWELL, which not only produces the most charming effects, but this without the requirement of extraordinary skill on the part of the performer. It should be observed that most styles are furnished also with the KNEE SWELL.

The new VOX HUMANA, used in combination with the AUTOMATIC SWELL, is also invaluable in *humanizing* the instrument; rendering it capable of much of that delicate and intense expression of emotion which is especially characteristic of a highly cultivated human voice. These two inventions complement each other; neither is complete without the other; when used together, each multiplies the value of the other.

In capacity for light, shade, and expression, these instruments are unequalled.

Quickness of Utterance.—By this is meant the instantaneousness with which a tone is produced when a key is struck. Important in all music, this is especially necessary for rendering quick, lively, music. From their excellence in this respect, these Organs have almost the vivacity and life of a fine pianoforte.

Uniformity in Character, and Equality in Loudness of Tone throughout each Stop.—Few persons are aware of the importance of this characteristic of an instrument, or give any attention to it in selecting one. Yet a composition played by the same performer on two instruments may be much more satisfactory on the one than on the other, the only difference in the instruments being that in one there is equality and uniform character of tone, while the other is defective in these respects. Every organist knows the importance of this characteristic, in which the Mason & Hamlin Organs so far excel all others.

The Quality of Keeping in Good Tune.—The practical importance of this is evident, especially when an instrument is to be in a place where a good tuner is not accessible. By thoroughness of construction, and the employment of rigid and trying tests, this merit is secured in an eminent degree.

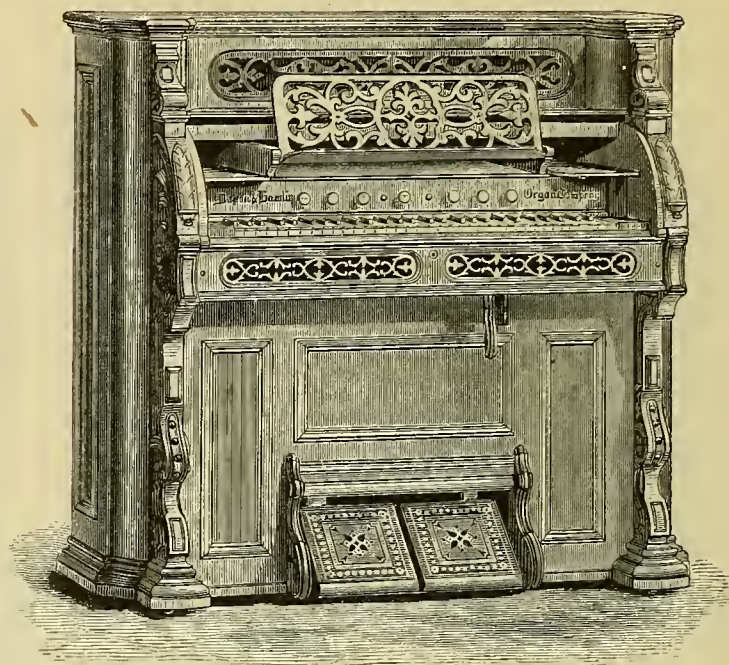
Observe what is said, further, on this matter, under the head REEDS or VIBRATORS.

Smoothness and Perfection of Action.—This, not merely when the instrument is new, but after it has been in use for years.

Style No. 75.—*Extra Finish.*—FIVE-OCTAVE, THREE SETS REEDS, UPRIGHT RESONANT, with EUPHONE and VIOL D'AMOUR. SEVEN STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Vox Humana; 6. Viol d'Amour; 7. Euphone.) Two sets Vibrators throughout; one of four feet, one of eight feet pitch; one set (two and a half octaves) sixteen feet pitch. With Automatic Swell and Knee Swell; Self-adjusting Reed Valves; Improved Bellows; Ivory Fronts to Keys; Clothed Mortises, Lamp stands, etc. NEW STYLE UPRIGHT RESONANT CASE, WITH REVOLVING FALL-BOARD, PANELED FRONT and SIDES, CARVED ANTES.

One of the much admired new styles, having the REVOLVING FALL-BOARD. The case is very elegant in design, and highly finished. The EUPHONE is known to those who are familiar with it as the richest of the reed solo stops. This style has also the VIOL D'AMOUR, a new stop, being a modification of the EUPHONE, giving the softest whispering tones, of delicious quality. It has both the AUTOMATIC SWELL and the KNEE-SWELL. If the KNEE-SWELL is folded back against the organ, it is held there by a spring, and the AUTOMATIC SWELL is brought into operation. If the KNEE-SWELL be released and brought into use, the AUTOMATIC SWELL is thrown off.

See representation of Organ with REVOLVING FALL BOARD closed, on next page.



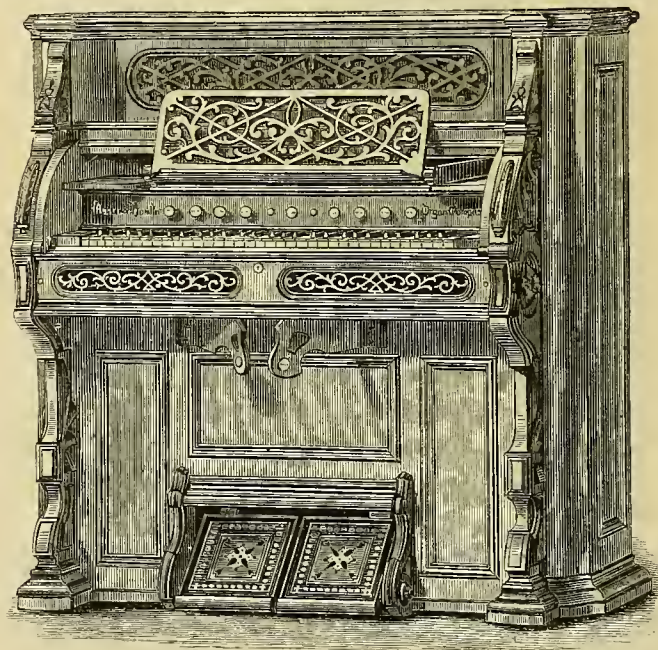
Style No. 75.

Length, 4 ft. 4 in. Height, 4 ft. 1 in. Depth, 2 ft. 2 in. Weight, 235 lbs.

Style No. 77.—*Extra Finish.*—FIVE-OCTAVE, FOUR SETS REEDS, WITH OCTAVE COUPLER and SUB-BASE, UPRIGHT RESONANT. ELEVEN STOPS. (1. Diapason; 2. Viola; 3. Melodia; 4. Flute; 5. Sub-base; 6. Vox Humana; 7. Octave Coupler. 8. Euphone; 9. Viol d'Amour; 10. Combination Swell; 11. Full Organ.) (The last two are Knee-stops.) Having two sets Vibrators throughout; one of eight feet, one of four feet pitch; one set of two and a half octaves, sixteen feet pitch, and one set of one octave of Sub-base connected with the Manual; also Octave Coupler, Automatic Swell, and Knee-Swell; Self-adjusting Reed Valves; Improved Bellows; extra Ivory and Ivory Fronts to Keys; Clothed Mortises, Lamp-Stands, etc. NEW STYLE UPRIGHT RESONANT CASE, WITH REVOLVING FALL-BOARD, PANELED FRONT AND SIDES, CARVED ANTES.

This is also one of the new styles, very highly finished. It has everything which is in Style 75, and, in addition, has the OCTAVE COUPLER, which in effect nearly doubles the sets of reeds; MANUAL SUB-BASE; and the FULL ORGAN KNEE-STOP. The latter is so placed that it can be operated by the left knee. When pressed to the left as far as it will go, every stop in the organ except the VOX HUMANA is opened. When suffered to return, as it will do by the action of a spring, all stops are closed except such as are drawn in the name-board. The organist may draw any stop or stops in the organ—the very softest, the new VIOL D'AMOUR, for instance—and then, while playing, *without removing either hand from the key-board*, can instantly, by pressing the knee-stop FULL ORGAN to the left, bring all the stops into use; by suffering the knee-stop FULL ORGAN to spring back, he as instantly and easily returns to any stop drawn in the name-board.

See representation of this Organ with REVOLVING FALL BOARD closed, on next page.



Style No. 77.

Length, 4 ft. 4 in. Height, 4 ft. 3 in. Depth, 2 ft. 3 in. Weight, 250 lbs.

It is easy to construct an instrument in such a manner that though its action is noiseless and good at first, a little wear makes it rattle and get out of order. Indeed, unless extraordinary precautions are taken to prevent it, this is usually the result in such instruments. In many styles (as described), all the mortises in the keys through which the guide-pins work, are lined with cloth, and in other respects they are so constructed that the action may be expected to be smooth and noiseless until it is worn out.

Durability, and Freedom from Liability to be Affected by trying circumstances of Climate or Position.—Here is one of the most prominent and important differences between these and other organs. Appeal is confidently made to the thousands who have been using these organs for many years for testimony to their extraordinary durability and freedom from liability to get out of order. Every precaution is taken to secure these desirable qualities in their greatest perfection. If carefully used, a Mason &

THE UNIVERSAL OPINION OF THE MUSICAL PROFESSION.—*N. Y. Tribune.*

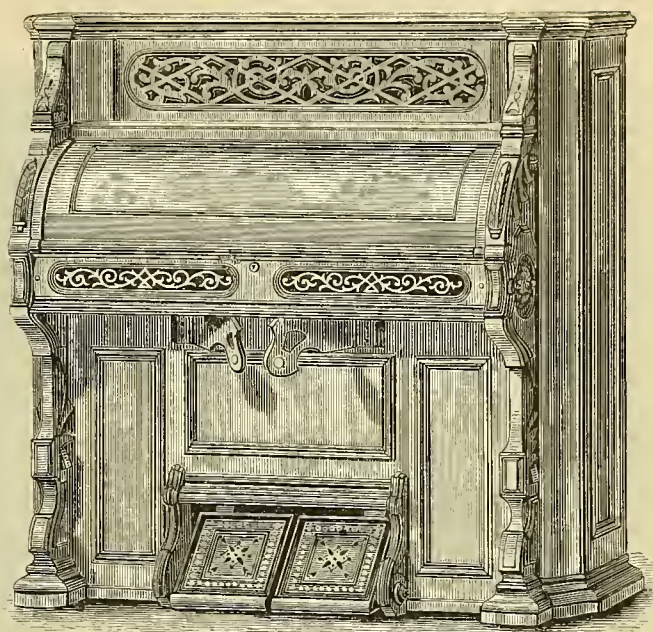
We regard the instruments of MASON & HAMLIN as the BEST of THEIR CLASS of which we have any knowledge, and take pleasure in recommending their CABINET ORGANS especially, as very admirable, and desirable for both private and public use:

S. A. BANCROFT, Organist of Emanuel Church, Boston; LUDLOW BARKER, Organist First Baptist Church, Hartford; CHARLES BARUS, Organist of St. Patrick's Cincinnati; ADOLPH BAUMBACH, Organist, Chicago, Ill.; WM. HERGE, Organist of St. Stephen's, 28th Street, New York; MARSHALL S. P. BOND, Organist of Westminster Church, Chicago; MAX BRAUN, Organist of St. Paul's Church, Brooklyn, L. I.; HENRY CARTER, Organist of Church of the Advent, Boston; JAMES CAULFIELD, Organist, Montreal, C. E.; B. C. CROSS, Organist, Philadelphia; M. H. CROSS, Organist of Broad and Arch Street Church, Philadelphia; HENRY S. CUTLER, Musical Doc., Organist and Choir-Master of Christ Church, Fifth Avenue, New York; F. T. S. DARLEY, Organist of Calvary Church, Philadelphia; W. H. W. DARLEY, Organist of St. Luke's Church, Philadelphia; A. J. DAVIS, Organist of Dr. Chapin's Church, New York; JULIUS EICHBERG, Director of Boston Conservatory of Music; L. O. EMERSON, Author of "Harp of Judah," "Golden Wreath," etc., and Organist at Second Congregational Church, Greenfield, Mass.; THEODORE EISEL, Conductor Philharmonic Society, New York; C. EVEREST, Organist Dr. Barnes' Church, Philadelphia; H. G. EVEREST, Organist at Central Church, Philadelphia, Pa.; CHARLES FRADEL, Pianist and Composer, New York; ROBT. GOLBECK, Pianist and Composer, Chicago, Ill.; CHARLES GROBE, Composer, etc., Wilmington, Del.; R. HEROLD, Organist St. Mary's Cathedral, San Francisco, Cal.; JUNIUS W. HILL, Organist E. B. Webb's Church, Boston; WALTER R. JOHNSTON, Organist, St. Paul's M. E. Church, New York; KARL KLAUSER, Pianist, Teacher, etc.; B. J. LANG, Organist South Congregational (Rev. Dr. Hale's) Church, Handel and Haydn Society, etc., Boston; HUGO LEONARD, Pianist, Boston; MAX MARETZKE, Composer and Conductor of Italian Opera; JOHN B. MARSH, Organist of St. Peter's Church, Albany; W. P. MARSHALL, Organist Trinity Church, Pittsburgh; L. W. MASON, Teacher of Music in Public Schools, Boston; GEO. W. MORGAN, Organist of the Tabernacle, Brooklyn; DAVID PAINE, Organist First Church (Chauncey Street), Boston; JOHN K. PAINE, Organist, Boston; J. C. D. PARKER, Organist Trinity Church, Boston; HARRY SANDERSON, Pianist and Composer, New York; GUSTAVE SATTER, Pianist; LOUIS SCHMIDT, Organist of Grace Cathedral, San Francisco; GUSTAVUS SCHMITZ, Organist St. Patrick's Cathedral, New York; GUSTAVE A. SCOTT, Organist of Calvary Church, San Francisco; L. H. SOUTHARD, Organist and Composer, Boston; CHAS. STADTFELDT, Organist St. Patrick's Church, San Francisco; MAURICE STRAKOSCH, Pianist and Composer; EUGENE THAYER, Organist, Boston; H. D. THUNDER, Organist at St. Augustine's Church, Philadelphia; CHARLES WELLS, Organist, New York; CARL WOLFSOHN, Pianist, Composer, etc., New York; CARL ZERRAHN, Conductor of Philharmonic Orchestra, Handel and Haydn Society, etc., etc. Boston; and hundreds of others.

Style No. 12.—Extra Finish.—TWO MANUAL, FOUR SETS REEDS. NINE STOPS. (1. Bourdon; 2. Diapason Base; 3. Diapason Treble; 4. Hautboy; 5. Tremulant; 6. Principal Base; 7. Principal Treble; 8. Coupler; 9. Automatic Swell.) Four sets Reeds throughout, one of four feet pitch, one of eight feet to upper manual; and one of eight feet pitch, and one of sixteen feet to lower manual. Having AUTOMATIC SWELL; one Knee-Swell for the upper, and one for lower manual; Self-adjusting Reed-Valves; Improved Bellows; Clothed Mortises. PANELED FRONT AND SIDES; CARVED ANTES; EXTRA IVORY, AND IVORY FRONTS TO KEYS.

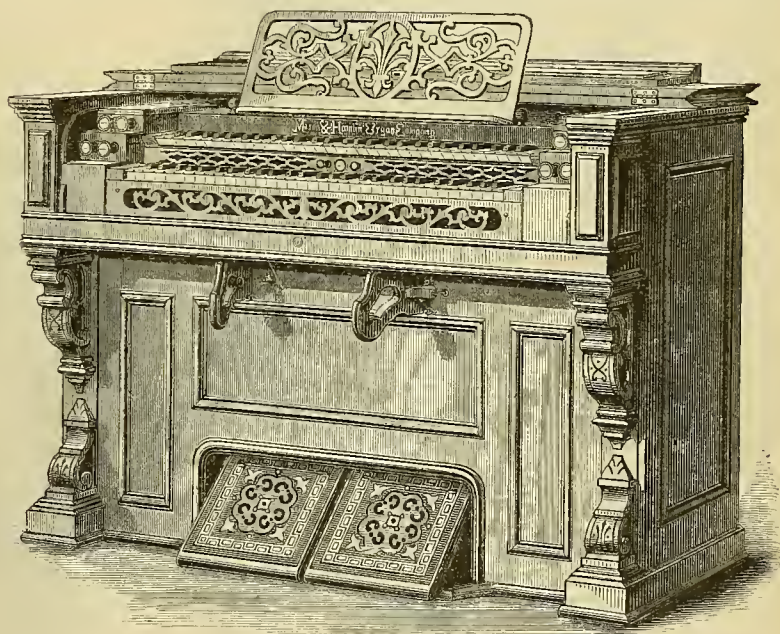
A well proportioned, fine instrument. The two manuals add greatly to its variety and convenience, and the sixteen-foot stop gives it volume and fullness of tone.

Hamlin Cabinet Organ may be expected to improve for years. They are used in many countries and most trying climates. If these organs had no present superiority, their *greater durability*



Style No. 77—Closed.

Showing appearance of REVOLVING FALL-BOARD, when shut. See page 8.



Style No. 12.

Length, 4 ft. 5 in. Height, 3 ft. 1 in. Depth, 2 ft. 3 in. Weight, 255 lbs.

would alone render them worth much more than any possible difference in price between them and the poorest organs.

PATENTED IMPROVEMENTS AND PECULIARITIES OF CONSTRUCTION.

THE superiority of the Mason & Hamlin Cabinet Organs is derived from extraordinary excellence material and workmanship, peculiar skill in construction, especially in voicing; the employ-

ment of patented novelties of construction; improved processes of manufacture; and the observance of certain conditions as to material and minute arrangements. The liberal policy pursued by the

Style No. 46.—Extra Finish.—TWO MANUALS, FOUR SETS REEDS, RESONANT. NINE STOPS. (1. Bourdon; 2. Diapason Base; 3. Diapason Treble; 4. Vox Humana; 5. Hautboy; 6. Principal Base; 7. Principal Treble; 8. Coupler; 9. Automatic Swell.) Having two manuals and four sets Vibrators throughout, one of four feet pitch, two of eight feet, and one sixteen feet; with IMPROVED VOX HUMANA and AUTOMATIC SWELL; Self-adjusting Reed-Valves; Improved Bellows; two Knee-Swells; Extra Ivory and Ivory fronts to Keys; Clothed Mortises, etc. HEAVILY PANELED FRONT AND SIDES, CARVED ANTES.

From E. H. JONES, Esq., Southampton, England.

My Cabinet Organ, in Resonant Case (No. 46), and with Vox Humana, gives me more pleasure than I can express. The quality of tone is exquisite. How such purity of tone can be got out of reeds is a perfect marvel. It is comparable to nothing but the effect of a large and powerful pipe organ at some distance. Indeed, in capacity for delicate effects of light and shade—from full power down to the softest whisper, which the ear can hardly catch, but listens for attently because it is so precious—it has advantages which even a pipe organ has not. To compare it to a Harmonium is to compare an Amati Violin to a Hardy Gurdy. I tried one of Debain's very best Concert Harmoniums after it on Friday, and it jarred all my nerves with its buzz. The tone of the Mason & Hamlin Organ spoils the ear for anything less pure than itself.—E. H. JONES, *Organist, Southampton, England.*

From Dr. J. STAINER, Organist of St. Paul's Cathedral, London.

I have been very much pleased with your Organs on all occasions on which I have had to play upon them. Their tone is remarkably pure and free from reediness, and their touch all that could be desired.—J. STAINER, *Mus. Doc.*

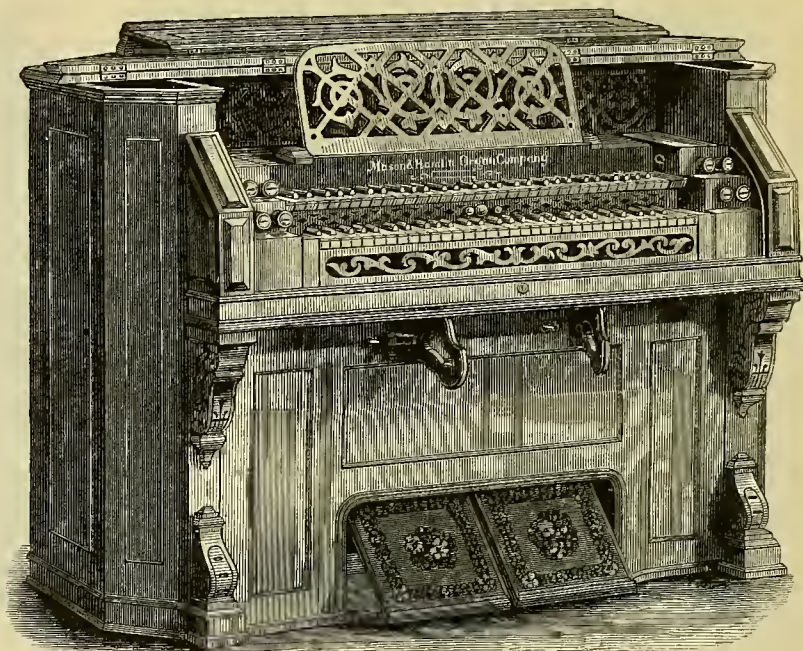
Style No. 43.—Extra Finish.—TWO MANUALS, FIVE SETS REEDS, RESONANT. THIRTEEN STOPS. (1. Diapason Treble; 2. Diapason Base; 3. Principal Treble; 4. Principal Base; 5. Gamba Treble; 6. Gamba Base; 7. Bourdon Treble; 8. Bourdon Base; 9. Euphone; 10. Expression; 11. Vox Humana; 12. Coupler; 13. Automatic Swell.) Having five full sets of Vibrators throughout, one of four feet pitch, and one of eight feet to upper manual; two of eight feet and one of sixteen to lower manual; AUTOMATIC SWELL and EUPHONE; and one Knee-Swell to upper and one to lower manual; Self-adjusting Reed-Valves; Improved Bellows; Clothed Mortises, etc. RESONANT CASE; PANELED AND CARVED; EXTRA IVORY AND IVORY FRONTS TO KEYS, ETC.

From MINNA PESCHKA-LEUTNER, the eminent artist.

I have never seen any reed instruments equal to your Cabinet Organs. They are far superior to the French and German Harmoniums which I have examined. Their tone is pure and musical, the action light, and readily responsive to the touch. In short, the instruments are in every way charming and delightful.—MINNA PESCHKA-LEUTNER.

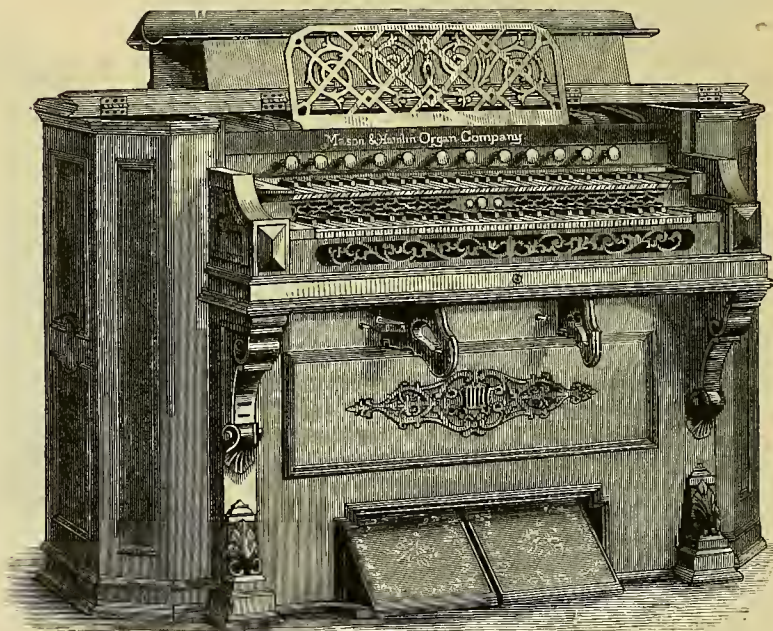
From JOHANN STRAUSS, the well-known composer of the STRAUSS WALTZES, etc.

The fame of the MASON & HAMLIN CABINET ORGANS is not confined to America; these excellent instruments are widely known in Europe, and in my opinion they richly deserve the warm expressions of praise which have been bestowed upon them. I know of no similar instruments anywhere, at all comparable to them.—JOHANN STRAUSS.



Style No. 46.—Resonant.

Length, 5 ft. 1 in. Height, 3 ft. 7 in. Depth, 2 ft. 4 in. Weight, 300 lbs.



Style No. 43.—Resonant.

Length, 5 ft. 1 in. Height, 3 ft. 3 in. Depth, 2 ft. 4 in. Weight 350 lbs.

Company in persevering experiments and in obtaining the use of every real improvement made elsewhere, at whatever cost, has given them the exclusive control of the most important improvements made in such instruments for many years, and the use, in common with others, of all other inventions, not exclusively controlled by them. The value of the improvements they have themselves effected, and exclusively control, is proved by the award to them by

the MASSACHUSETTS CHARITABLE ASSOCIATION, of its GOLD MEDAL and the AUSTRIAN INDUSTRIAL SOCIETY at VIENNA, of its GRAND MEDAL and DIPLOMA of HONOR; the highest medals of the AMERICAN INSTITUTE, New York; FRANKLIN INSTITUTE, Philadelphia, and other principal organizations in the country, especially for such improvements. *They are not aware of any real improvement in such instruments; or desirable feature in them, or better process of manu-*

Style No. 28.—*Extra Finish.*—FIVE-OCTAVE, THREE SETS REEDS, with SUB-BASE and OCTAVE COUPLER. SEVEN STOPS. (1. Diapason; 2. Melodia; 3. Viola; 4. Flute; 5. Sub-Base; 6. Vox Humana; 7. Octave Coupler.) With PIPE-ORGAN TOP. Two sets Vibrators throughout; one of four feet pitch, one of eight feet: with one octave of SUB-BASE connected with the Manual; also, OCTAVE COUPLER, giving effect of four sets of reeds; Improved VOX HUMANA and AUTOMATIC SWELL; Self-adjusting Reed Valves; Improved Bellows; Knee-Swell; Extra Ivory and Ivory fronts to Keys; Clothed Morises, etc. HEAVILY PANELED FRONT AND SIDES, WITH RICH CARVING, PIPE-ORGAN TOP, RICHLY GILT PIPES.

FIRST AMONG MAKERS—A PLEASURE TO A MECHANIC—STANDARD HIGHEST—SUCCESS LEGITIMATE.

It is perhaps a question as to who stands *second* among makers of reed organs in this country; but there is no difficulty in deciding who is *first*. By general acquiescence this position is conceded to the Mason & Hamlin Co., and even competing manufacturers are in most cases satisfied to claim that their productions *equal* the organs made by this Company. They enjoy like pre-eminence in the extent of their business, their production and sales during the last year having been very much greater than those of any other maker—probably more than twice as great. What their sales would have been could their production have been increased cannot be known, for they have always been hundreds of organs behind orders.

This is a legitimate and deserved success; for to this Company is due credit for the more important improvements which have lifted this class of instruments from the almost despised place they occupied when the melodeon was their best representative, and made them what they now undoubtedly are, the most popular and widely useful of large instruments. When Mason & Hamlin commenced business, less than twenty years since, they found the field already occupied by a number of those who are still among the prominent manufacturers of the country. If the Mason & Hamlin Organ Co. were inclined to boast, it could not be that they are among the oldest makers in the country; but that, being younger than so many, they have yet far outstripped all in the reputation of their work and extent of their business. It is noticeable that, while they have been untiring in seeking for additions and improvements, they have been not less earnest and determined in applying principles already understood, and in securing to their work that advantage which comes from the employment of the best skill and most scrupulous care, both as to material and workmanship. It is a pleasure to a mechanic to examine the work of this Company. In all parts of the interior, as well as exterior, of every instrument, lowest priced as well as highest priced, will be found the same skillful and thorough work. Everything is the best of the kind; there is nothing slighted, nothing passed with the idea that it "will do." The standard is the very highest, and is rigidly maintained.

The extraordinary success achieved by this Company is, therefore, the result of legitimate means. It comes from the exercise of superior skill, energy, and care; from making the best article, and we may add, selling it at the lowest price; for it is a part of the policy of this Company to sell always at least remunerative profit. As a consequence, their work, notwithstanding its superiority, is sold at prices which are not higher than those commonly asked for very inferior instruments.—*New York Watchmaker and Jeweler.*

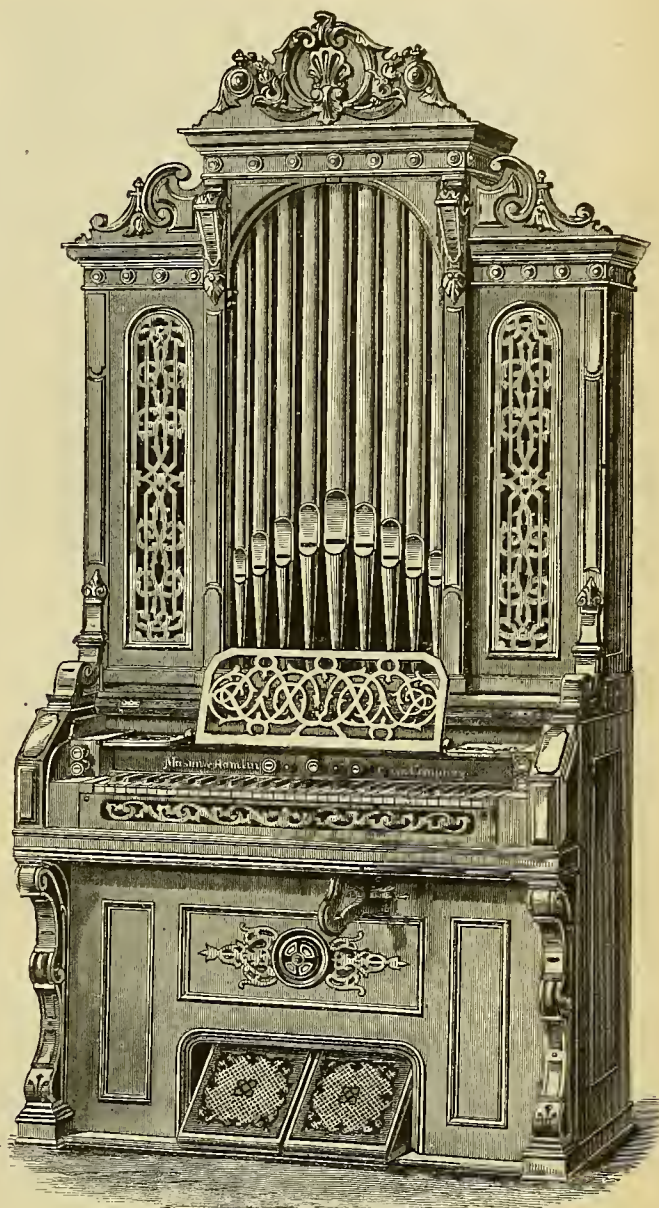
Rev. C. DE HEER writes from the West Coast of Africa, as follows: "Ever since our arrival in Africa we have purposed writing, to express not only the satisfaction, but the pleasure, we experience in our organ. For years it kept in perfect order in this most trying of all climates upon delicate machinery; and now we have, even in our small Mission circle, no less than three instruments perfectly useless, while ours discourses sweet music, unaffected by external surroundings."

From PRINCE PONIATOWSKI, the distinguished Composer, London.

Your American Organs, by Mason & Hamlin, are marvelous in the quality and purity of their tone, which so much resembles that of the pipe organ. The effects to be produced by the variety of stops are admirable.

facture yet effected in any part of the world, which they have not secured the right to use.

On the other hand, they have been equally careful to avoid attachments which are not of real value, but add to the liability of the instrument to get out of order. As is natural from the reputation of this Company, and the fact that they are much the largest manufacturers of this class of instruments in the world, almost every invention that is a supposed improvement is first offered to them. Scarcely a week passes without the offer of some such novelty. These are all carefully examined and tested, and every one of real value is secured. Experience proves, however, that not one in fifty is of such character. It is a fact that many so-called improvements



Style No. 28.

Length, 4 ft. Height, 8 ft. Depth, 2 ft. Weight, 278 lbs.

are positive injuries to the instruments in which they are introduced merely to have something to advertise.

The following peculiarities of construction in these instruments may be mentioned:

Selection and Preparation of Material.—Only the *very best material obtainable* is used in these organs. Some of this involves double the cost to the manufacturers of material of the quality commonly used. The best processes known to art are employed in the preparation of lumber, that it may be fitted to withstand the most trying influences of climate and temperature. All the lumber used in the nicer parts of the instruments, besides prolonged seasoning in the open air, and in drying-kilns, is subjected to a **NEW PROCESS** of curing by superheated steam.

Style No. 32.—Extra Finish.—TWO MANUAL, FOUR SETS REEDS, with PIPE-ORGAN TOP, GILT PIPES. NINE STOPS. (1. Bourdon; 2. Diapason Base; 3. Diapason Treble; 4. Hautboy; 5. Vox Humana; 6. Principal Base; 7. Principal Treble; 8. Coupler; 9. Automatic Swell.) Four sets of Reeds throughout; one of four feet pitch, one of eight feet to upper manual; and one of eight feet pitch, and one of sixteen feet to lower manual; having AUTOMATIC SWELL, one Knee Swell for the upper and one for lower manual; Self-adjusting Reed-Valves; Improved Bellows; Clothed Mortises. CASE WITH PIPE-ORGAN TOP, WITH CARVED ORNAMENTS AND OPEN WORK PANELS; EXTRA IVORY AND IVORY FRONTS TO KEYS, ETC.

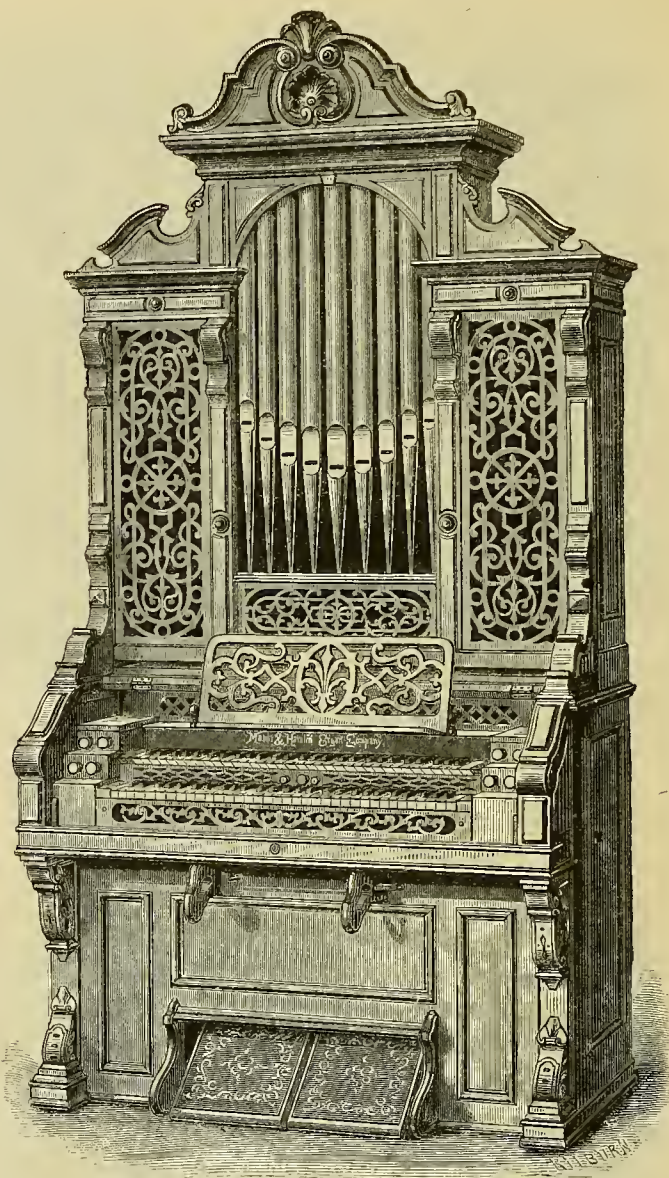
The styles with Pipe-Organ tops prove very attractive. The richly gilt pipes add very much to the appearance of the instrument. They are, of course, only imitation pipes, the works being all in the lower part. Experience has shown, however, that the addition of the top favorably affects the tone of the instrument.

The following from the *New York Christian Advocate*, written by its editor in chief some years since, is yet more true to-day than when it was written; as the popularity of the instrument has extended, the number of incompetent makers has increased. There are now few articles in reference to which the public is more deceived and imposed upon than in parlor or cottage organs. This is attested by the thousands of such instruments now standing utterly useless, all over the country, which are but a few months or years old.

CABINET OR PARLOR ORGANS.

As usual in such cases, the new and large demand for these instruments has induced a great number of persons to engage in their manufacture, some of whom are quite unequal to the business they have undertaken. It requires something more than the mechanical skill of the artificer in wood and iron to make and prepare for use a musical instrument; and yet some have evidently brought nothing else to their aid in the business. The result is that the country is becoming filled with inferior and defective instruments. Large sums of money are expended for valueless articles, and the people are defrauded of their needed musical education. The evil is intensified by the fact that these inferior instruments are, on account of their inferiority, most industriously urged upon the public. Because they can not compete with better ones in the open market, they are pressed upon the public by direct solicitations; and because they offer larger commissions, they are those most commonly offered by agents and hawked by peddlers. And as most purchasers are unable to judge of the relative merits of these things, the inferior articles are often bought when better ones are desired, and would be cheerfully paid for.

Induced by these considerations, we have been at some pains to ascertain what instrument of the many now soliciting the public favor combines the greatest amount of real excellences. We have prosecuted this inquiry entirely independently of aid or direction from interested parties. The opinions of some of the best musical critics, composers, and performers have been obtained; reports of experiments made in the ordinary use of various instruments in churches, schools, and families have been compared, all of which with singular unanimity concur in assigning the first place to the Cabinet Organ of MASON & HAMLIN—a decision that corresponds with our own previously formed convictions. . . . We have written these things without solicitation from any one, and without the knowledge of those whose pecuniary interests we may seem to favor. The interest of our readers is the object we have sought especially to promote, and in that interest we have prosecuted our inquiries, and now we record our convictions.—*New York Christian Advocate*.



Style No. 32.

Length, 4 ft. 8 in. Height, 8 ft. 4 in. Depth, 2 ft. 5 in. Weight, 193 lbs.

In purchasing an organ the person selecting has no means of judging such things as these, and even a skilled mechanic, with best opportunity for examining, cannot fully determine respecting them. Yet they may make all the difference between a good organ and a poor one—between one which will last a lifetime, and one which will become useless in a few years.

Vibrators or Reeds.—The materials used and principles observed in form, size, and position of these, are the result of extended experience and untiring experiment. They are manufactured, from *thick* substantial brass; by peculiar machinery invented and perfected in the factory of Mason & Hamlin, and each one is afterward carefully finished by hand. More complete uniformity and thoroughness of construction are thus secured than can be realized in vibrators made entirely by hand or by less perfect machinery. Reeds can be made of thin brass, costing less for material

and manufacture, and only *half as much* for voicing, thus effecting a material saving in the cost of the organ. But such reeds will give inferior tone, and be very likely to get out of tune, break, or rattle.

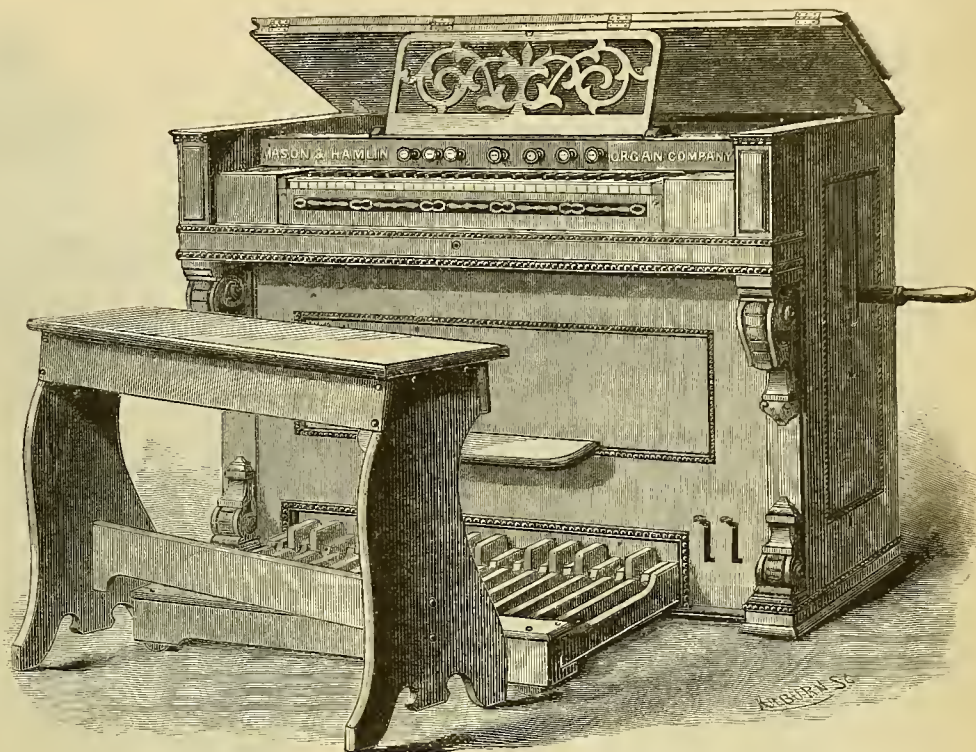
Voicing.—The reed or vibrator is a strip of brass, from a fraction of an inch to several inches in length, and rarely exceeding half an inch in width. This is the actual tone-producer of the instrument, and is thus its most important part. As formerly used, these were left perfectly flat and straight, producing the thin reedy tones which were once characteristic of instruments of this class. It is now about twenty-five years since Mr. EMMONS HAMLIN, one of the founders, and the director of the factories of the Mason & Hamlin Organ Co., discovered that by giving to the reed a peculiar bend and twist, the quality of tone was greatly modified and improved. This was the discovery or invention of what by patient experiment and skill has been developed into the art of *voicing*

Style H.—PEDAL BASE ORGAN. FOUR SETS REEDS, with OCTAVE COUPLER. SEVEN STOPS. (1. Viola; 2. Diapason; 3. Melodia; 4. Flute; 5. Octave Coupler; 6. Bourdon Pedals; 7. Violoncello Pedals.) Having two sets of Vibrators throughout the manual, one of four feet pitch, and one of eight feet; with Octave Coupler, giving nearly the effect of four sets; and two independent sets to pedals, one of eight feet pitch, one of sixteen feet; Pedal Key Board is full organ scale, twenty seven notes; Blow-handle at back, and Blow Pedal by which the performer can himself supply the wind; Foot Swell; Improved Reed Valves, etc. Accompanied by Black Walnut Seat for performer.

Observe that this has *two independent sets of reeds in the pedals*, besides two entire sets and Octave Coupler in the manuals, giving nearly the effect of six sets of reeds.

From CARL ZERRAHN, Conductor of the Orchestral Union, Handel and Haydn Societies, etc., Boston.

It gives me pleasure to say that I think your organs are much the best of the class made; excelling in quality of tone, general excellence, and durability; and presenting valuable improvements not found in others. Long acquaintance with, and frequent opportunity for testing and comparing them with others, enables me to give this opinion with confidence. I believe the wide introduction and use of such instruments is doing much for popular-musical cultivation, and to render possible Musical Festivals still more mighty than that which we have so recently enjoyed in Boston.



Style H.

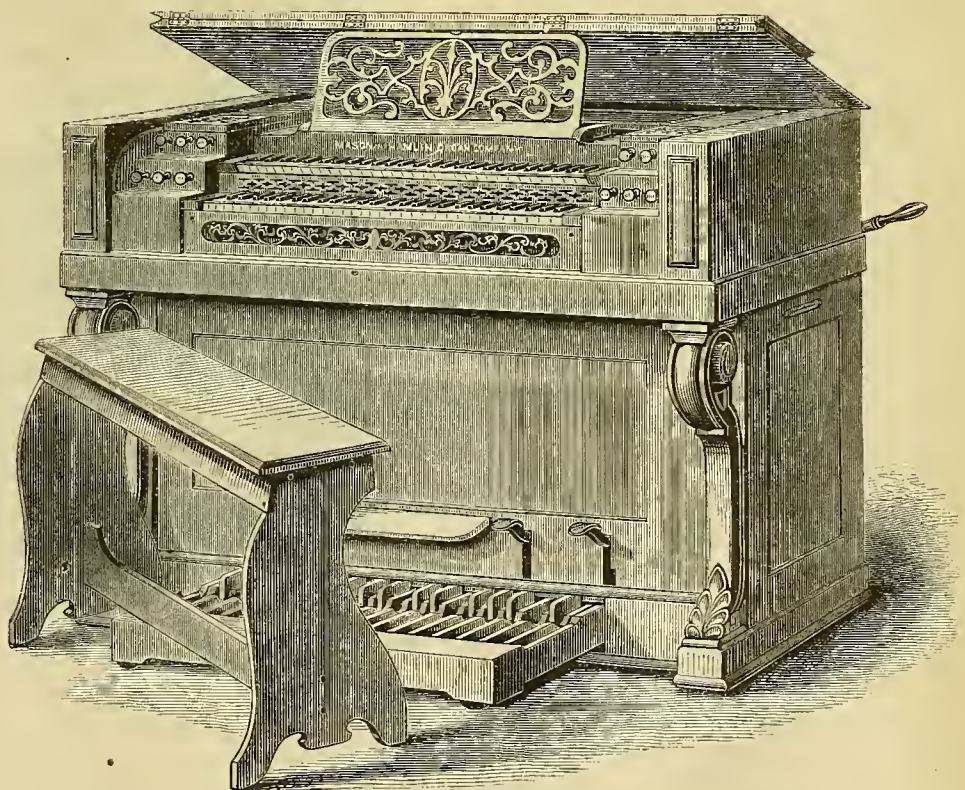
Length, 4 ft. 8 in., without blow-handle; 5 ft. 10 in., with. Height, 3 ft. 6 in. Depth, 2 ft. 8 in.,
with pedals in; 4 ft., with pedals out. Weight, 350 lbs.

Style No. 10.—Extra Finish.—TWO MANUAL AND PEDAL-BASE ORGAN. SIX SETS REEDS. TWELVE STOPS. (1. Principal Base; 2. Principal Treble; 3. Diapason Treble; 4. Diapason Base; 5. Hautboy Treble; 6. Hautboy Base; 7. Bourdon Treble; 8. Bourdon Base; 9. Manual Coupler; 10. Pedal Coupler; 11. Violoncello Pedals; 12. Bourdon Pedals.) Having four sets of Vibrators to manuals; one of four feet pitch, one of eight feet to upper manual; and one of eight feet and one of sixteen feet to the lower manual; two independent sets Vibrators to the pedals, one of eight feet pitch, and one of sixteen feet. Pedals full scale, twenty-seven notes; Manual Coupler and Pedal Coupler; Improved Bellows, with hand-lever at back, and Blow Pedal in front for performer; Foot-Swell; Clothed Mortises, etc. EXTRA IVORY AND IVORY FRONTS TO KEYS; accompanied by Black Walnut Seat for performer.

Notice that, besides four full sets of reeds in the manuals, there are two independent sets in the pedals, and also Pedal and Manual Couplers so that each pedal commands *six different reeds*. It is common in Pedal-Base Organs to have *no independent reeds to the pedals*, or at best but one set, merely coupling to the reeds used for the manuals.

From J. L. HATTON, the eminent Composer, London, England.

I have always entertained the opinion that Mason & Hamlin's Cabinet Organs are of the very best class of that description of instrument. The tone is beautiful—the touch is light and very elastic. Those instruments that are supplied with pedals give the amateur every opportunity of becoming acquainted with the grand music of old Sebastian Bach; and if they only persevere they will be amply rewarded.



Style No. 10.

Length, 4 ft. 11 in. Height, 3 ft. 7 in. Depth, 2 ft. 9 in. Weight, 400 lbs.

Style No. 29.—TWO MANUAL AND PEDAL-BASE ORGAN. SIX SETS REEDS, WITH PIPE-ORGAN TOP, GILT PIPES. TWELVE STOPS. (1. Principal Base; 2. Principal Treble; 3. Diapason Treble; 4. Diapason Base; 5. Hautboy Treble; 6. Hautboy Base; 7. Bourdon Treble; 8. Bourdon Base; 9. Manual Coupler; 10. Pedal Coupler; 11. Violoncello Pedals; 12. Bourdon Pedals.) Having four sets of Vibrators to the manuals; one of four feet pitch, and one of eight feet to the upper manual; and one of eight feet and one of sixteen feet to the lower manual; two independent sets of Vibrators to the Pedals, one of eight feet pitch, and one of sixteen feet; Pedals full scale, twenty-seven notes; Manual Coupler and Pedal Coupler; Improved Bellows, with Hand-Lever at back and Blow-Pedal in front for performer; Foot Swell; Clothed Mortises, etc. PIPE-ORGAN TOP, WITH EXTRA GILT PIPES. EXTRA IVORY, AND IVORY FRONTS TO KEYS. Accompanied by black walnut seat for performer.

TEST—COMPARE—JUDGE.

The Mason & Hamlin Company invite the most searching and thorough examination and comparison of their organs, from lowest to highest priced, and this by the most competent judges. Sure that the relative superiority of their work is now even greater than ever before, they are confident they have much to gain and nothing to lose by such tests. Musicians will find that in quality and quantity of tone, in proportion, variety, convenience for use, and all other excellences, these Organs now possess, *in an even higher degree than ever before*, those merits which have won for them the pre-eminent reputation they enjoy. Mechanics will perceive that every instrument and every part of every one, interior as well as exterior, is made in the most thorough and workmanlike manner, of the best material.

Much as this Company value the unprecedented mass of testimonials to the superiority of their Organs which has accumulated in their hands, their chief reliance is, nevertheless, upon the intrinsic superiority of their work, which they are sure will be evident to competent judges who thoroughly examine and compare; and they are equally certain that the more thorough and searching are such examinations, the more considerable will be the evident superiority.

THE ARTISTS OF THE OPERA TO MASON & HAMLIN.

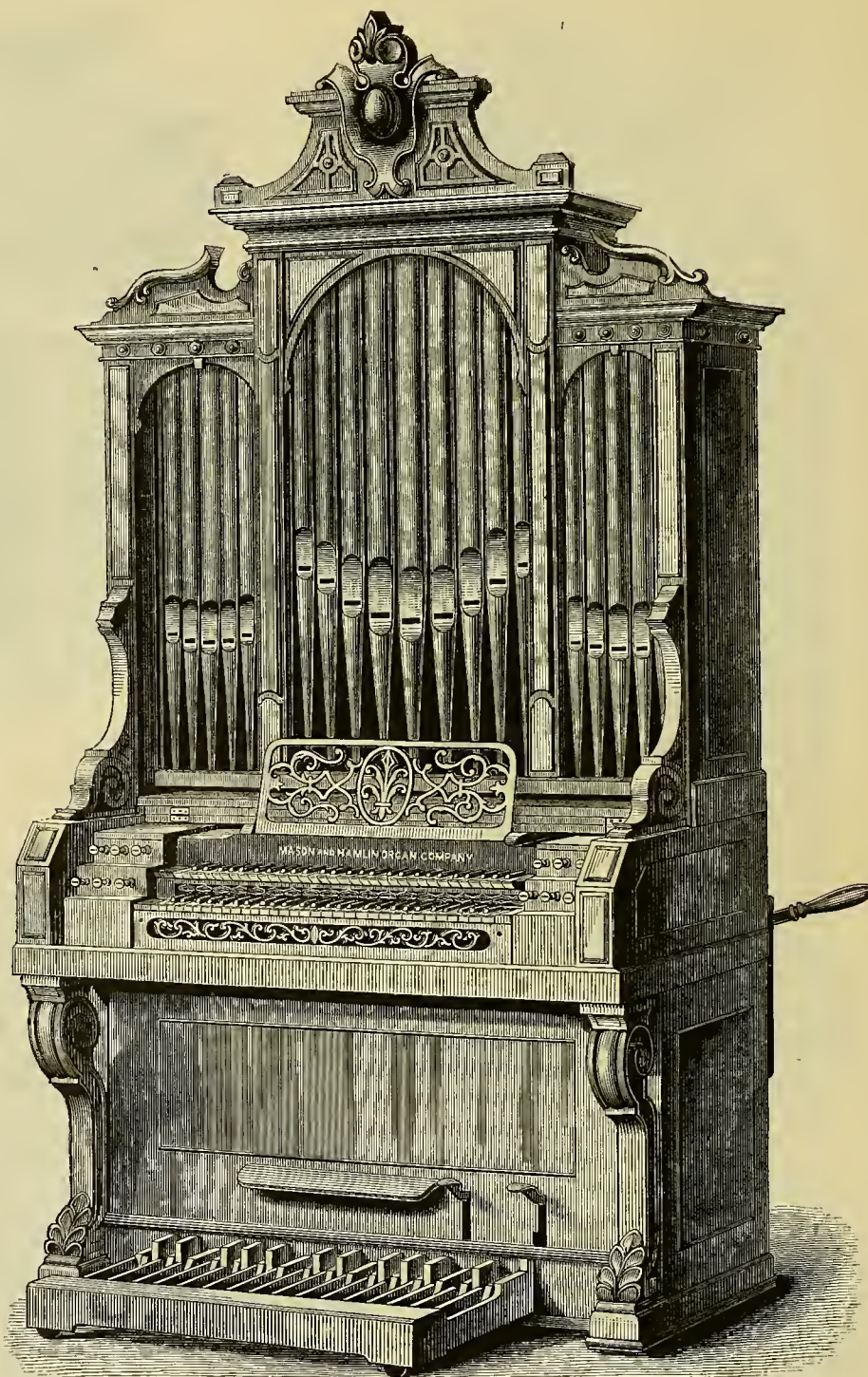
The very extensive reputation which the Mason & Hamlin Cabinet Organs have acquired, is the result, in large measure, we think, of their **SUPERIORITY IN QUALITY OF TONE** to all other instruments of this class, which is obvious to every cultivated ear. We know not what peculiar secret or skill these makers possess, but certainly we have not heard such pure musical tones from any other reed instrument either of American or European manufacture. For other improvements effected by Mason & Hamlin, they deserve much credit, and their Cabinet Organs must come into very wide use by artists. We should not think of selecting any other instrument of this class for our own use.

CARLOTTA CAROZZI ZUCCHI,
ADELAIDE PHILLIPS,
B. MASSIMILIANI,
ETTORE IREFRE,
G. B. ANTONUCCI,
A. TORRIANI, *Conductor*,

CLARA LOUISE KELLOGG,
FRANCESCO MAZZOLENI,
D. B. LORINI,
T. BELLINI,
A. ARDAVANNI,
CARL BERGMANN, *Conductor*,
MAX MARETZKE.

BERTHA JOHANNSEN,
SOPHIE DZIUBA,
THEODOR HABELMANS,
J. ARMAND,
WILHELM FORMES,
JOS. WEINLICH,

JON'NA DEFFENBACH ROTTER,
ELVIRA NADDIE,
JOSEPH HERMANN,
FRANZ HIMMER,
H. STEINECKE,
AD. NEUENDORFF, *Conductor*,
LEONARD GROVER.



Style No. 29.

Length, 4 ft. 10 in. Height, 9 ft. Depth, 2 ft. 11 in. Weight, 583 lbs.

reeds, which has since become universal in this country, and which has done more than any other thing toward that improvement of the instrument which has won its present popularity. But as this is the most important, it is also one of the most difficult processes in the construction of the instrument. No rule can be established,

or model set before the workman. The peculiar form of the reed must vary according to its size, pitch, position, and the quality of tone desired. Under the direction of its inventor this art has been carried to the greatest perfection in the factories of the Mason & Hamlin Co. They claim especial excellence in the voicing of their

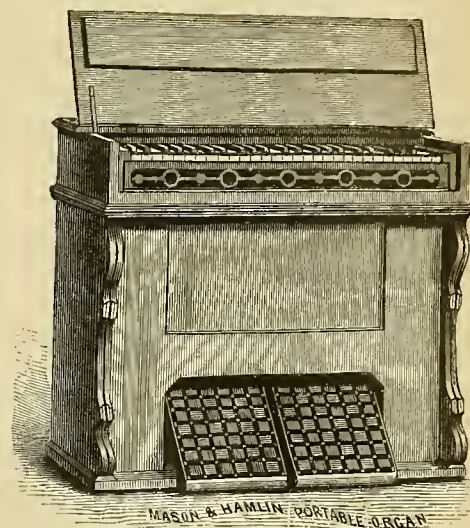
Style No. 1, Portable.—FOUR-OCTAVE, SINGLE REED. With Automatic Swell, Improved Bellows, Two Blow Pedals, Improved Reed Valves, etc.

Style No. 3, Portable.—FOUR-OCTAVE, DOUBLE REED. With KNEE STOP, Automatic Swell, Improved Bellows, Two Blow Pedals, Improved Reed Valves, etc.

Exactly resembles No. 1 in size and appearance, except that it also has a Knee Stop.

THE FOLLOWING ARE FROM PURCHASERS OF PORTABLE ORGANS.

(Style 3, Portable.) Much greater power than any \$200 organ that I have ever seen, and it is finished as well as the \$150 organ of other makes.—WILL. W. IVES, *New Haven Co., Ct.* (Style 1—Portable.) It is a perfect gem among musical instruments; far exceeds my expectations. The automatic Swell adds greatly to its power and beauty of tone, and if any one has \$55 to spend for an instrument, they cannot do better than buy one like this.—JOHN CHANDLER, *Branch Co., Mich.* (Style 1, Portable.) Its tone is remarkably clear, full, and accurate; and it has been a matter of surprise among my friends how you can afford to sell so good an instrument, in such a handsome and well-made case, at so low a figure.—THOMAS B. NEWBY, *Carroll Co., N. H.* (Style 1, Portable.) Surpasses my expectations. Hope my friends who have not much money will follow my example. Think they will, when they find what a good instrument can be procured for the small sum of \$55.—M. E. JUSTASON, *Charlotte Co., New Brunswick.* (Style 3—Portable.) I am well satisfied with it. Its tone is soft, clear, and bold. Some instruments, said to be worth from \$150 to \$300, are not to be compared with it in power of tone.—JOHN BELL, *Strafford Co., N. H.* (Style 1, Portable.) Gives great satisfaction. In my opinion it is superior to one of —'s, in the Methodist Church, which cost three times the money.—N. BALLANTYNE, *Poweshiek Co., Iowa.* (Style 3.) I am very highly pleased with it; think it far superior to any other of the size, and would not take double what I gave if no other of the kind could be got.—ROSE MOSHER, *Fillmore Co., Minn.*



Style No. 1.—Portable.

Length, 2 ft. 8 in. Height, 2 ft. 5 in. Depth, 1 ft. 5 in.
Weight, 70 lbs.

ORGAN BENCHES.

Organ Bench No. 1.—This is made entirely of Black Walnut, and is smoothly finished. Its form and appearance will be better shown by the cut than by any description. An important feature is that the top or seat slightly inclines towards the organ. This tends to keep the performer in an upright position, and renders it easier to blow; the motion of the feet being similar to that in walking.

Any bench can be reduced in height by cutting off as much as may be necessary from the legs.

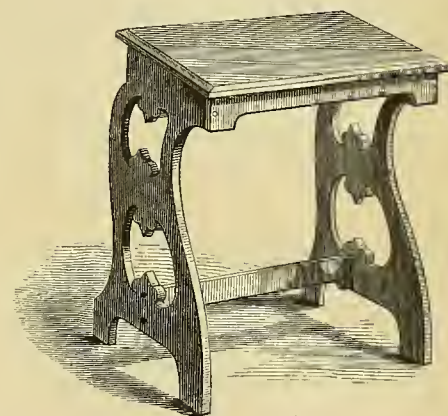
Being put together entirely by screws, a bench can be taken apart and packed in the box with any one of our organs, except Style 1 or 3. Only a screw-driver is necessary to put it together.

From the REV. ALFRED TAYLOR, Sec. Am. Sunday School Union, Phila.

"At the numerous Sunday School conventions and institutes which I attend, I generally find some portable reed instrument, good or bad, old or new. The Mason & Hamlin are the sweetest-toned, the most manageable, and, even when they bear the mark of age, the most reliable, and least liable to get out of order. The advantages of the Automatic Swell are not approached by the swell arrangements or any other make of instrument."

ALFRED TAYLOR.

"Very beautiful instruments—the BEST now in use."—CHRISTINE NILLSON, ANNA LOUISE CARY, MARIE LEON DUVAL, VICTOR CAPOUL, P. BRIGNOLI, etc.



Organ Bench No. 1.

Length, 21 in. Width, 12 in. Height, 24 in.

instruments; that no other instruments of the class in the world are voiced with nearly equal skill. This advantage is largely instrumental in their superiority in tone.

Sounding and Tube-Boards.—In pianofortes the *sounding-board* has long been recognized as the very life of the instrument; but its importance in reed instruments has only recently been realized. From the observance of right conditions in respect to the material, size, plan, and details of construction of the SOUNDING and TUBE-BOARDS, especially in connection with the RESONANT CHAMBERS in the new styles, the Mason & Hamlin Cabinet Organs derive much of that musical power and sonorous quality of tone for which they are noted.

Attention is invited to the new styles in RESONANT CASES. In these the greatest amount of resonance possible is secured, and the tones will be found peculiarly full and rich.

Improved Centre - Pressure Self - Adjusting Reed Valves.—No part of the instrument is of more importance than the valves admitting the air to the vibrators, one of which must be

opened and closed for every tone produced. On their perfect action and durability must depend, very largely, the quality and uniformity of tone, rapidity of utterance, and freedom of the instrument from liability to get out of order. The action of the improved valves, employed exclusively in these instruments, is more instantaneous, sure, and perfect than that of any others; and the slight springing or warping of the tube-board, which it is sometimes impossible to prevent, when the instrument stands in an unfavorable position, does not interfere with their perfect action. The pressure upon all parts of the valve-seat is exactly equal, securing a most perfect closing of the aperture, and preventing that liability, so common and vexatious, of tones sounding when they should not—when the keys are not pressed down. These valves also render it practicable to use a lighter action, and to employ a current of air of greater force, by which more perfect vibration of the reed is produced, and the volume of tone is increased, its quality improved, and better capacity for expression is produced.

The Automatic Bellows Swell.—This is much the most perfect swell in existence, as well as the most easily used. By no other can as perfect *crescendos* and *diminuendos* be produced, nor can any other swell be effectively used with so little practice. It tends to prevent the instrument from sounding out of tune, by counteracting the effect of the varying pressure of wind upon the reeds; and in other respects improves the quality of tone. It gives wonderful capacity for light and shade, and makes an instrument, which without it must be comparatively tame and expressionless, one of the most expressive of all. By its aid the player is enabled, without any unusual movement of hands or feet, to command, at will, any degree, from the loudest to the softest tones of the instrument. This is effected simply by blowing. The power of tone is regulated by the quickness of motion of the blow-pedals. A crowning excellence of this swell is its perfect simplicity and freedom from liability to get out of order.

The value of the AUTOMATIC BELLOW SWELL is proved, not only by the warm approval of musicians and the many medals awarded it, but also by the numerous attempts to imitate or find a substitute for it; none of which, however, approach it in excellence. At the Paris Exposition, its great value was fully recognized by the jury as well as the musical profession. This swell is especially effective in connection with the IMPROVED VOX HUMANA; without it the latter would be comparatively incomplete and ineffective.

The Mason & Hamlin Improved Vox Humana is one of the most popular improvements ever introduced. It adds new charms to the instrument, requires no additional skill for its use, and is free from liability to get out of order. It produces a variety of very brilliant orchestral and solo effects, including a remarkable imitation of stringed instruments; also the nearest approach to the peculiarly sympathetic, rich, and attractive quality of a cultivated human voice yet attained in any reed instrument.

The effect of this invention is especially beautiful when it is used in connection with the AUTOMATIC BELLOW SWELL, which wonderfully increases its power of expression.

This IMPROVED VOX HUMANA is a combination of several patents, and in its improved form will be used only in the Mason & Hamlin Organs. It should not be confounded with the VOX HUMANA announced in other instruments, which is in some cases nothing more than the common *valve tremulant*, and in no case has all the Mason & Hamlin patented improvements.

Resonant Cases.—For the important improvements presented in these, two patents were granted the Company; one June 21st, and the other August 23d, 1870. A new form is given to the case of the organ, providing RESONANT CHAMBERS of peculiar form and construction, and adding materially to the resonance and fullness of tone of the instrument. The improvements, then, are in substantial excellence, and not in the application of a fanciful attachment, pleasing from its novelty, perhaps, but likely soon to become wearisome. These chambers act somewhat as does the sounding-board of the pianoforte, adding wonderfully to its excellence. An incidental though not slight advantage is the improved form of the instrument,

especially in the UPRIGHT RESONANT CASES introduced this season. The square, box-like form, which is common and often objected to, is superseded by a design much more graceful and elegant.

Octave-Coupler.—In effect this nearly doubles the power of the instrument in which it is used, enabling the performer to produce not only tones immediately connected with a particular key of the instrument, but also their octaves, by touching one key. The patent Coupler, used only in Mason & Hamlin Organs, is free from the liability to get out of order which is so great an objection to other Couplers.

A Double Bellows, of peculiar construction, is employed, having two blow-pedals, so placed that they are worked by the feet with the greatest facility. This bellows is more easily operated and more completely under the control of the performer than any other, while by its means the instrument is supplied with several times as powerful a current of wind as can be produced by the melodeon bellows.

The Revolving Fall-Board is an invention of considerable utility, for which a patent was granted this Company, October 28th, 1873. Its advantages are:

1. The instrument is opened by a single movement of one hand.
2. The fall-board, by which the keys are covered, passes entirely out of sight, except its edge.
3. No hinges are employed, to get out of order, or tarnished, and mar the rich appearance of the instrument.

This fall-board has, therefore, as compared with others, greater convenience and beauty, with less liability to get out of order.

The Full Organ Stop is practically one of the most important, and is the most recent improvement for which a patent has been granted this Company (January, 1874). It is applied as a KNEE-STOP, placed at the left of the performer. On being pressed to the *left* as far as it will go, it brings into use all the stops of the Organ. Thus it enables the performer to go instantly from any stop or stops to the full power of the Organ (by the use also of the SWELL), without removing his hands from the key-board. When suffered to return, as it will do by a spring, only the stops remaining drawn in the key-board are in use. It is also useful in covering changes in stops, in making a very effective swell, and in emphasizing a particular note or chord.

Every player will perceive the very great practical value of this improvement.

PARTICULAR ATTENTION IS CALLED TO THE FACT THAT THE MOST IMPORTANT OF THE ABOVE IMPROVEMENTS, AND OTHERS EMPLOYED, ARE PATENTED AND EXCLUSIVELY CONTROLLED BY THE MASON & HAMLIN ORGAN COMPANY, AND CAN BE FOUND ONLY IN THEIR INSTRUMENTS. This fact is made prominent, because, since such great reputation has been attained by the Mason & Hamlin instruments, and the demand has become so extensive, the claim is frequently made by other makers of reed organs that their instruments are the same things, and employ the same improvements.



PRICE-LIST

OF THE

MASON & HAMLIN ORGAN CO.

JANUARY, 1874.

The following are our *lowest cash prices*, which are, therefore, invariable and subject to no discount.

It is an expedient of makers of poor organs to print enormous prices in their price-lists, in order that they may be able to take off great discounts to purchasers. Many persons thoughtlessly judge of the cheapness of an organ by the amount of discount from the maker's printed price at which it is offered them. Manufacturers understand this, and print prices which are in some cases even *two or three times* their real prices, in order that they may take off such discounts. *As a common rule, the poorer the organ the higher the price that is printed for it, and the greater the discount offered.*

The Mason & Hamlin Organ Co. have adopted and rigidly adhere to the policy of printing, at once, their lowest cash prices. This is the frank, straightforward course, and insures justice to purchasers, because it enables all to purchase at the lowest prices.

They ask that *net* prices, after offered discounts are deducted, be compared, and when this is done, and the acknowledged superiority of the Mason & Hamlin Organs is considered, are confident these will be found the cheapest instruments obtainable.

DOUBLE REED.

Style P.—FIVE OCTAVE, DOUBLE REED, KNEE STOP, plain case. <i>See Catalogue, page 4.</i>	\$110
" R.—FIVE OCTAVE, DOUBLE REED, FIVE STOPS, Tremulant and Knee-Swell, Upright Resonant Case. <i>See Catalogue, page 5.</i>	125
" T.—FIVE OCTAVE, DOUBLE REED, FIVE STOPS, Automatic Swell and Vox Humana, Upright Resonant Case. <i>See Catalogue, page 5.</i>	130
" F.—FIVE OCTAVE, DOUBLE REED, FIVE STOPS, Tremulant and Knee-Swell, Upright Case. <i>See Catalogue, page 5.</i>	155
" 73.—FIVE OCTAVE, DOUBLE REED, FIVE STOPS, Vox Humana, Automatic Swell, Knee-Swell, Upright Resonant Case, Revolving Fall-Board. Extra. <i>See Catalogue, page 6.</i>	185

SIX OCTAVE.

" L.—SIX OCTAVE, DOUBLE REED, FIVE STOPS, Tremulant and Knee-Swell, Upright Case. <i>See Catalogue, page 6.</i>	180
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THREE SETS REEDS.

" M.—FIVE OCTAVE, THREE SETS REEDS, SIX STOPS, with Baritone Solo and Vox Humana, New Style Upright Case. <i>See Catalogue, page 5.</i>	175
" 75.—FIVE OCTAVE, THREE SETS REEDS, SEVEN STOPS, Euphone Solo, Viol d'amour, Automatic Swell, Knee-Swell and Vox Humana, Upright Resonant Case, Revolving Fall-Board. Extra. <i>See Catalogue, page 8.</i>	250

WITH OCTAVE COUPLER.

" S.—FIVE OCTAVE, THREE SETS REEDS, NINE STOPS, with Octave Coupler, Sub-Base, Full Organ, Knee Stop, Tremulant and Knee-Swell, Upright Resonant Case. <i>See Catalogue, page 7.</i>	190
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Style 77.—FIVE OCTAVE, FOUR SETS REEDS, ELEVEN STOPS, with Euphone Solo, Viol d'amour, Octave Coupler, Full Organ Knee Stop, Knee-Swell, Automatic Swell, Vox Humana, Sub-Base, &c. Upright Resonant Case, Revolving Fall-Board. Extra. <i>See Catalogue, page 8.</i>	\$300
" 28.—FIVE OCTAVE, DOUBLE REED AND SUB-BASE, SEVEN STOPS, with Pipe Organ Top. Extra. <i>See Catalogue, page 11.</i>	400

PEDAL BASE.

" H.—PEDAL BASE ORGAN, FOUR SETS REEDS, SEVEN STOPS, with full pedals and Organ Seat. <i>See Catalogue, page 13.</i>	350
" 10.—TWO MANUAL PEDAL BASE ORGAN, TWELVE STOPS, Full Pedals, with Organ Seat. Extra. <i>See Catalogue, page 13.</i>	575
" 29.—TWO MANUAL PEDAL BASE ORGAN, with PIPE ORGAN TOP. TWELVE STOPS. With Organ Seat. Extra. <i>See Catalogue, page 14.</i>	750

TWO MANUALS.

" 12.—TWO MANUALS, FOUR SETS REEDS, NINE STOPS. Extra. <i>See Catalogue, page 9.</i>	420
" 32.—TWO MANUAL ORGAN, with PIPE ORGAN TOP. NINE STOPS. Extra. <i>See Catalogue, page 12.</i>	575
" 46.—TWO MANUAL ORGAN, FOUR SETS REEDS, NINE STOPS, Resonant Case. Extra. <i>See Catalogue, page 10.</i>	475
" 43.—TWO MANUAL ORGAN, THIRTEEN STOPS, Resonant Case. Extra. <i>See Catalogue, page 10.</i>	675

PORTABLES.

" 1.—FOUR OCTAVE, SINGLE REED. <i>See Catalogue, page 15.</i>	55
" 3.—The Same, DOUBLE REED <i>See Catalogue, page 15.</i>	70

ORGAN BENCHES, No. 1. *See Catalogue, page 15.* \$5.00.

See ILLUSTRATED CATALOGUE for full Descriptions and Illustrations.

